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ABSTRACT

The use of music in the foreign language classroom offers a unique approach to enhance students' awareness of another culture, and also can aid in the practice of communication skills. Music provides an interesting mirror of the history, literature, and culture of a country, that can be seen in song texts and in musical style. Musical styles and textual themes, along with pronunciation variations and dialects among countries speaking the same language, allow an opportunity for students to glimpse other societies representative of the target language. In addition, music texts offer a unique means of reinforcing speaking, listening, reading, and writing skills through specially designed activities. Suitable music choices range from classical art music to popular contemporary music of all styles, and include traditional folk and children's songs. Music may be a powerful motivator in the classroom due to American students' general interest in music. The use of music in the classroom is also justified by Gardner's educational theory of multiple intelligences, which implies that a person's intelligence in music can be utilized to achieve skills in non-musical areas such as foreign languages. (Author)

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MUSIC AS MEANS TO ENHANCE CULTURAL AWARENESS AND LITERACY IN THE FOREIGN LANGUAGE CLASSROOM

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Abstract

The use of music in the foreign language classroom offers a unique approach to enhance students' awareness of another culture, and also can aid in the practice of communication skills. Music provides an interesting mirror of the history, literature, and culture of a country, which can be seen in song texts, and in musical style. Musical styles and textual themes, along with pronunciation variations and dialects among countries speaking the same language, allow an opportunity for students to glimpse other societies representative of the target language.

In addition, music texts offer a unique means of reinforcing speaking, listening, reading, and writing skills through specially designed activities. Suitable music choices range from classical art music to popular contemporary music of all styles, and include traditional folk and children's songs.

Music may be a powerful motivator in the classroom due to American students' general interest in music. The use of music in the classroom is also justified by Gardner's educational theory of multiple intelligences, which implies that a person's intelligence and interest in music can be utilized to achieve skills in non-musical areas such as foreign languages.

The use of music in the foreign language classroom offers a unique approach to the study of culture through texts and musical styles, and at the same time the music activities can reinforce the four communication skills within the target language. Since music does not exist in a vacuum, it provides an interesting mirror of the history, literature, and culture of a country. Music also represents a common interest uniting many American students, and it appears to be an important aspect of their life, evident by the pervasive proliferation in the United States of records, tapes, music videos, MTV, radio programs, concerts, and identification with recording stars. If this music interest could be harnessed, teachers would have a powerful motivator and could add another dimension to class activities.

The use of music to enhance learning is justified by the educational theory of "multiple intelligences" (Gardner 1985), which asserts that people possess varying degrees of musical, linguistic, logical-mathematical, spatial, bodily-kinesthetic, and personal intelligences. The practical aspect of this theory for all teachers is the idea that any of the intelligences can be exploited as a means of transmission, even though the actual material to be mastered falls into only one of the domains. Gardner (1985: 278) states that all normal (non brain-damaged) people possess some musical intelligence. Therefore, even though foreign language teachers are not interested in developing musical intelligence, they could use students' musical intelligence (and interest!) to achieve mastery of certain other skills. Music can be integrated into classroom activities, without assuming that a teacher or student can compose or perform music. Thus, the function of music becomes that of a teaching tool, similar to audiovisual material or computer software.

Foreign language teachers have always been innovative in methodology. The past twenty years have witnessed many new approaches, like "total physical response" (cf. Asher 1988),

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incorporation of the visual arts for cultural awareness and proficiency activities, consistent use of audio, visual, and computer equipment, and cooperative learning in the form of role-playing and conversation activities. Foreign language catalogs are rich in books, games, software, videos, and other activities and devices designed to make learning fun and easy. Certainly, musical activities like singing have been utilized in many foreign language classrooms.

However, music as a systematic method to reinforce communication skills and demonstrate culture is a less explored aspect, and a survey of the last two decades of journals for foreign language teachers shows only a few articles on the subject compared to multitudinous articles on other methodological ideas. All too often, music in the classroom has been relegated to recreation and entertainment status. Unfortunately, music has not usually been a feature of textbook series, but some newer series for secondary schools mention music as a cultural aspect of the country and important in the life of teenagers, but usually without any examples in their otherwise extensive kits of videos and audiovisual aids.[1] Proficiency activities using music are rare.

This article will demonstrate how music activities can be incorporated in the classroom to practice communication skills and enhance cultural awareness. Proficiency activities for listening, speaking, reading, and writing will be offered first, since this is perhaps the least recognized capacity of music, and yet one of the most useful for teachers, especially at the beginning levels. The second section will feature the value of music texts for their cultural implications. Last will be suggestions for promoting cultural awareness through musical style.

Proficiency Activities For Communication

Music can be incorporated into listening, speaking, reading and writing activities in all languages, and adapted for all ages and levels.[2] The struggling student may find communication skills easier when linked to music, since many people often remember rhyme, rhythm or melody better than ordinary speech. Activities with songs possess the communicative aspect of language coupled with the entertainment aspect of music (Jolly, 1975: 11). Practically all grammar points can be found in music texts, and the texts also offer a wide variety of vocabulary, all of which can be utilized to practice the four communication skills.

To check listening comprehension, the song text can be provided and students can mark the frequency of words upon hearing the song, cross out the letters not pronounced, find homonyms, fill in the missing words in sentences from the song, and order a list of words as they appear in the song. These activities will make students visually conscious and alert them to phonetic peculiarities. As Leith (1979: 540) states:

> "There is probably not a better nor quicker way to teach phonetics than with songs. Phonetics instruction is one good use to which songs can be put even in beginning classes."

Along with listening comprehension, pronunciation skills can be strengthened through music activities. The music text can demonstrate liaison, linking, colloquial contractions, and rhyme and rhythm of syllables. Repeating lines with rhythm and correct sounds will help students remember the pronunciation. In her music research, Elliot determined that a song repeated many times with pleasure puts students in the habit of using the structures correctly while mastering the content at the same time (Elliott, 1977: 400). Students also can practice distinguishing difficult sounds, create new lines, and focus on the words' rhyme and rhythm. Along with simple pronunciation

exercises, students can practice conversation skills, since most song texts lend themselves to questions and answers. In addition, stories in songs can be expanded orally, summarized, described, or dramatized.

Music activities can aid in the complex, and sometimes difficult, task of improving reading skills. Rivers has developed lengthy strategies to advance the skill of reading in the target language based on the premise that students learn to read what they can say, emphasizing sound-symbol correspondence (1987), verifying the importance of listening and speaking activities in learning to read. This correlates with the use of music, by practicing auditory discrimination, in teaching reading skills in the native language (Yaakob, 1973:577).

Activities for reading comprehension may include underlining certain vocabulary, answering questions about the song text in a true-false or multiple-choice format, translating the lyrics, arranging spelling games based on the lyrics, and locating certain grammar points such as negative phrases, adjectives, or direct objects. Vocabulary development for more fluent reading may include identifying cognates, distinguishing slang from informal language, matching words of songs with synonyms or antonyms, finding gender of new vocabulary by clues in the song, and circling categories of words, like food or colors. More advanced students can perhaps discover the meaning of new words from the cultural context.

Along with reading, writing activities can incorporate music. Students can practice spelling by filling in the missing words from a printed song text. Other activities include personalizing the song by changing names and places, or substituting words in the lines. Students may progress from writing summaries or expressing opinions of the song to writing their own song texts.

Of course, any of the above suggested activities could be executed with ordinary speech, but music provides additional interest for the student and taps one of the multiple intelligences. In addition, music may be a way of reaching students who may not respond to traditional teaching styles, since "music motivates learning" and contributes to a relaxed, informal atmosphere (Leith, 1979: 539). Furthermore, songs could be illustrated or dramatized, and perhaps videotaped for another class or for younger audiences. Music could be the stimulus which makes communication pleasant (McKenna, 1977: 42).

The choice of a song for communication activities is somewhat dependent upon the instructional point desired, the level of language development, and the age of the student. Optimal choices are clear recordings with minimal accompaniment to allow the voice and text to be clearly understood, and a tempo appropriate for the listener. Folksongs and children's songs often will contain the desired grammar point or vocabulary and include many repetitive phrases that will be useful in the planned activity.

Even though textbook series do not usually include activities utilizing music in practicing communication skills, a few publishers and individuals have created music tapes with texts and activities or suggestions.[3] Sometimes it may be helpful to use songs written expressly for teaching, which can be found in various publishers' catalogs. These songs are suitable for older as well as younger students, especially if approached as "games", making it clear that the music is for a special purpose. In these teaching songs the vocabulary is controlled and usually

categorized. The example in Figure 1, available on cassette and with the printed text, is a seven-stanza song about the days of the week with basic vocabulary and elementary grammar.

Figure 1

"Aujourd'hui" (Kay)[4]	'Today'
Aujourd'hui c'est lundi	Today is Monday
Qu'est-ce que tu vas faire?	What are you going to do?
Je vais aller à la pêche	I am going to go fishing
A la rivière.	At the river.

With this simple stanza a variety of activities can be used in oral or written form. Basic questions (Figure 2) can be answered from the song text in Figure 1, or for more advanced students, questions like the last one on the list could require a creative explanation.

Figure 2

Qu'est-ce que tu vas faire lundi?	(what)
Quand est-ce que tu vas aller à là pêche?	(when)
Ou'est-ce que tu vas?	(where)
Pourquoi est-ce que tu vas à la pêche?	(why)

Vocabulary comprehension could be checked by a matching list from the song text (Figure 3).

Figure 3

la rivière - faire la pêche	(place - activity)
lundi - faire la pêche	*(day - activity)*

Students could invent new stanzas (Figure 4).

Figure 4

Aujourd'hui c'est ***mercredi***
Où vas-tu ***Rénee****?*
Je vais ***dîner avec Jean***
Dans un café*.*

Another activity could include changing from first to third person (Figure 5).

Figure 5

Qu'est-ce ***qu'il va*** *faire?*
Il va *aller à la pêche.*

Although special teaching songs, like the one in Figure 1, are useful, students enjoy hearing popular songs in the target language. Popular music, that which is designated as having achieved public acceptance, noted quantitatively in music publications and surveys (Cooper, 1979: 37), has drawbacks because of the difficulty in locating examples, and finding texts or transcribing them. Furthermore, the pop music field is constantly changing and it can be difficult to keep up with the latest hits and styles, and certainly it is impossible to guess what kinds of music will appeal

to which student and class. In addition, popular songs may present problems for the teacher because of the uncontrolled vocabulary, colloquialisms and slang, and more advanced grammatical structures. However, a careful perusal of songs will procure refrains with simple verbs, cognates, and repetition. The activities using the rather simple pop song text in Figure 6 could focus on "*ER*" verbs, contractions, and direct objects, while the general idea of the song is easily understood.

Figure 6

"Oui je l'adore" (Esther)
Oui j'l'adore, c'est mon amour, mon trésor,
Oui j'l'adore, tous les jours un peu plus fort.

Students may be intrigued by the mixture of languages and the rap style of the example in Figure 7. They could be encouraged to guess the French words, act out the motions, or try translating the entire song into one language.

Figure 7

"Frenglish Rap" (Sebastian D.)
Put on the music and donnez-moi the sound,
On clappe dans nos mains we are toute une bande.
We dance and we jive to keep on the beat,
You don't have to be shy soyez nice and sweet.

Music may allow a teacher to introduce a more advanced text through music because, unlike spoken conversation, there are pitches and melodies, rhymes, and beats and measured phrases, that may help students remember vocabulary or grammatical structures and aid in comprehending the general meaning. Even with more advanced texts, it is still possible to arrange activities for beginners. For example, with the song text in Figure 8, beginning students could cross out silent letters, an especially useful task in studying third-person plural verb endings in French.

Figure 8

"Pourtant" (Voisine)
Je vi ma vie comme un incompris,
Parmi ces gens autour de moi
Qui chantent, qui rient, qui pleurent, qui crient.

Comedy is always enjoyable, especially with nonsense rhymes that even the beginner can imitate immediately, as in the rap-style top hit in Figure 9.

Figure 9

"Bo le lavabo" (LaGaf')
Eh, oh, eh, oh, qu'il est beau, qu'il est beau,
qu'il est beau le lavabo, lavabo, il est beau le lavabo

Music Texts As a Mirror Of Culture

When using music texts to practice communication skills, teachers also have an opportunity to introduce the cultural context of the song. One of the few music/language researchers states that a song is an ideal marriage of poetry and music, and is one of the most authentic expressions of people, their feelings, and their everyday life (Delière, 1985: 412). Music texts representing various subjects can be found in popular contemporary music, with its themes of love, death, war, social problems, school and teen activities. Music could be used to support other material for cultural units, or realia in the classroom. Music could also be a basis for a culture course, as Abrate, an expert in using music in the classroom, has devised, creating units with specific songs for geography/travel, family life, education, work/leisure, government, and everyday life.[5] Several songs on similar themes could be used to give differing views, or the same song performed by different singers may offer different interpretations or textual changes.[6]

Music texts also can introduce cultural differences among countries which speak the target language. Folk and popular music from various Latin American countries may present nationalistic views. Canadian songsters, like Michel Rivard in "*Le Coeur de ma vie*," often sing of Québécois pride. In addition, linguistic differences appear in regional variations and dialects in songs from different countries. For French classes, examples of Creole texts are available (Zook Machine).

Besides gaining insight into the lives of people in other cultures, American students may be interested in what others think of the United States. The list in Figure 10 offers various views of American culture portrayed in French, Spanish, and German songs.

Figure 10

"Long is the Road" (Goldman) - a story of immigrants
"Kennedy Rose" (Kaas) - a political family
"Mademoiselle chante le blues" (Kaas) - role of women
"El Blues del Esclavo" (Mecano) - slavery
"No Hay Marcha en Nueva York (Mecano) - trip to a city
"New York" (Hagen) - view of a city

Historical topics like the French revolution can benefit from the inclusion of music. In the rock opera (*La Révolution française* Schonberg and Jeannot), all characters of this event are represented by different types of music. The clergy sings a chant-like melody with a pipe organ accompaniment, the French citizens sing in a rock style, the King's children sing playful tunes, and other personages are portrayed appropriately.[7] Because music evokes an emotional response, the use of this musical story portrays the revolution not just as an historic, but also as a human event. For Spanish classes, *Evita* (Rice and Weber), a rock opera written in English but available in Spanish, may be an interesting way to introduce Argentina.

Abrate believes that many popular songs "represent a literary genre in themselves" and certain song poets rank with literary poets, and their texts are suitable for literary study (1983: 11). In addition, interesting themes can be found in earlier "art songs" (classical music) as well. Literature and poetry are often reserved for advanced levels, but they can be introduced sooner since the music makes them more accessible. Poems and stories spring to life when heard in

music versions, like Goethe's "*Erlkönig*" in Schubert's song, where one singer portrays the characters of the son, father, erlking, and narrator, and the piano accompaniment suggests a galloping horse. With a little preparation even beginning students can appreciate this song and gain an understanding of the poem.[8] Students will gain insight into the history and literature of people as well as poetry forms.

Musical Style As A Mirror Of Culture

Besides the use of music texts in the foreign language classroom, a less obvious feature of music is its style, which reflects culture in the choice of instruments, singing style, organization of pitches (melody and harmony), rhythm, and form. The study of musical style is probably the least employed in the foreign language class because the teacher may not feel confident or knowledgeable about music theory and history. Furthermore, not only is this issue of musical style as a reflection of culture not addressed in foreign language texts or research, but musicology research usually focuses on art music, leaving popular music research to ethnomusicologists.

An introduction to various musical styles can provide the global focus necessary in the foreign language classroom, since Americans in general are often ignorant of the music of the non-English speaking world. As a starting point, the foreign language teacher could begin with the spread of American music around the world, since students are likely to be familiar with American music. The United States has influenced music of other countries, especially jazz, rock, country, and rap, and realia might include a "top hits" chart of another country, in which usually one often can find many artists from the United States. In a reversal of this concept, the United States in turn has assimilated musical elements of other cultures, like African rhythms, and Latin American dance styles. Occasionally the same song can be found in English and the target language, which, besides providing a comparison of languages through translation analysis, allows examination of the same musical idea in two cultures.

Musical style from other countries is a good point of departure to explore another culture. Students will react to the music, and they can talk or write about their impression, explain how it is different or similar to music with which they are familiar, and express what they like or dislike about the musical style. The musical style, singing style, vocal accents, and textual themes combine to contribute to cultural awareness. For example, "*Bal Masqué*" (Compagnie Créole), with its culturally significant text describing an important Martinique festival, also features Caribbean instruments, singing styles, and rhythms. Certainly, there are many contemporary and folk examples of various styles from Latin America recorded with native instruments. Teachers of Asian languages will find musical styles in striking contrast to those popular in the United States. However, musical styles of francophone Africa are virtually unexplored, probably due to the diversity of the continent and difficulty in obtaining samples, and the fact that a lot of native music texts are not in French.[9]

A word of caution when introducing the music of a country is necessary, however, because, if the music is limited to only the famous, familiar (e.g., translated American pop music), or out, dated (e.g., some traditional folk music), it may confirm a student's stereotype (that Mexicans only dance the hat dance, for example) and negate the desired goal of appreciation of another culture, or imply that other cultures have nothing to offer and that they only imitate (Griffen, 1977: 943). A goal for the teacher is to introduce variety and diversity in cultures where the

target language is spoken. By incorporating folk and children's music, classical art music, ethnic forms, and the contemporary popular music of a society, teachers will be able to provide a more authentic presentation of a culture's music.[10]

Conclusion

Music comprises three entwined elements, musical style, cultural topics in the text, as well as reinforcement of communication skills through musical activities. The versatility of music provides teachers with a resource to accommodate students' interests, without assuming music talent on the part of the teacher or student. It is not an expensive venture, for one cassette or record can provide many cultural and communication activities that can be adapted for various levels.

Tapping the musical intelligence in the foreign language classroom bridges Gardner's theory of multiple intelligences with actual classroom learning because it responds to students' interests. The addition of music to the foreign language classroom as a teaching method may be a way to focus student attention, and produce a more committed learner. As McKenna (1977: 42) states,

> "Children are influenced most strongly by that which attracts and involves them and a well-chosen song can do both".

Gardner proposes that an intelligence is the ability to solve problems (p. x). Perhaps this could be construed here in the specific context of using music to achieve cultural awareness and communication skills in the target language. Music may be just the answer to accomplish non-musical goals in the foreign language classroom.

Acknowledgement

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APPENDIX I

RESOURCES

GENERAL

Gessler Publishing Co.
55 West 13 Street
New York, NY 10011
(212) 627-0099

Bonjour, Au revoir
(also in Spanish, German)
712 42nd Ave., N.W.
Gig Harbor, WA 98335
(206) 851-8703

Vibrante Press
2430 Juan Tabo, Suite 110
Albuquerque, New Mexico 87112

Goldsmith's Music Shop
85A Fernwood
New York, NY 11576
(800) 253-5351

Via Music Communications
P.O. Box 42091
Brook Park, OH 44142
(216) 529-8049

Teach Me Tapes
10500 Bren Road East
Minneapolis, MN 55343

Sing, Dance, Laugh & Eat Quiche
(Tacos for Spanish, Cheeseburgers for ESL)
945 Hwy 14 East
Janesville, WI 53546
(800) 848-0256

FRENCH

French for Fun
4965 Hames Dr.
Concord, CA 94521
(415) 798-4287

Muffin Record Co.
Unit 348, 238 Davenport Rd.
Toronto, Ontario
Canada M4R, IJ6

Le Hit Parade
P.O. Box 450
Dayton, OH 45459
(513) 885-3952

Les Profs
P.O. Box 19879
Milwaukee, WI 53219
(414) 541-4229

German

Langenscheidt
46-35 54th Road
Maspeth, NY 11378
(718) 784-0055

Singen Macht Spas
German Department
Indiana University of Penn.
Indiana, PA 15705

SPANISH

Teach to the Beat
1268 Pear Wood Way
Uniontown, OH 44685
(216) 896-2756

Songs and Rhymes
Education in Motion
P.O. Box 224
Chico Rivera, CA 90660

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APPENDIX II

MUSIC CITED

Compagnie Créole. "Le Bal masqué." *Grands Succes*. Saisons SNS4-90013.

Esther, Pauline. "Oui je l'adore." Polydor 102 8735227.

Goldman, Jean-Jacques. "Long is the Road." *Jean-Jacques Goldman en public*. Epic 450 1914.

Hagen, Nina. "New York." *Heute hier, morgen dort*. Langenscheidt, 1991. Book #49848, Cassette #84519.

Kaas, Patricia. "Kennedy Rose." *Scene de vie*. CBS 4667464.

_____. "Mademoiselle chante le blues." *Patricia Kaas*. Polydor 837356-4.

Kay, Jasper. "Aujourd'hui." *Un Kilo de chansons*. Gessler Publishing Co., #4299.

LaGaf'. "Bo le lavabo." Carrere 171.

Mecano. "El Blues des Esclavo." *Descanso domini cal*. BMGC-807.

_____. "No Hay Marcha en Nueva York." *Descanso dominical*. BMGC-807.

Rice, Tim and Andrew Lloyd Weber. *Evita*. MCA 767310107-4.

Rivard, Michel. "Le Coeur de ma vie." *Michel Rivard*. AD4 10 034.

Schonberg, Claude-Michel and Raymond Jeannot. *La Révolution française*. Tréma 110 296 PM 417.

Sebastian D. "Frenglish Rap." *Je Rap en français*. Station STA4-500.

Voisine, Roch. "Pourtant." BMG 113 092 RC 110.

Zook Machine. *Maldon*. BMG 410244.

Zovi, Lonnie Dai. *Cantiques Rhythmes et rimes*. French adaptation by Virginia Voges. Albuquerque: Vibrante Press, 1991. Book and cassette.

APPENDIX III

LITERATURE SET TO MUSIC - A SELECTED LIST

Below is a selected list of composers from French, German, and Spanish-speaking countries who set poems originally in that language (example: French composers who set French poems). To find possible songs, look under the composer's name in record stores or music libraries. Music stores should have catalogs to order selections that they do not carry. (See also Stevens and Vialet).

FRENCH (poets are in parentheses)

Troubadours (Middle Ages)
Hector Berlioz
Jules Massenet
Camille Saint-Saëns
Ernest Chausson (Maeterlinck)
Henri Duparc (Baudelaire)
Claude Débussy (Verlaine, Villon, Mallarmé)
Francis Poulenc (Eluard, Apollinaire)
Erik Satie
Charles Gounod
Jacques Ibert
Darius Milhaud
Maurice Ravel
Albert Roussel

SPANISH (countries are in parentheses)

Manuel de Falla (Spain)
Manuel Palau (Spain)
Alberto Ginastera (Argentina)
Aurelio de la Vega (Cuba)
Joaquín Turina (Spain)
Felipe Pedrell (Spain)
Carlos Chávez (Mexico)

GERMAN (poets or genres in parentheses)

J. S. Bach (cantatas)
Wolfgang Mozart (operas)
Franz Schubert (Goethe, Schiller, Muller)
Johannes Brahms (Heine, Tiecke)
Gustav Mahler (Ruchert, traditional poems)
Hugo Wolf (Goethe)
Robert Schumann (Heine)
Richard Strauss

Endnotes

1. An example of references to French teenagers and their taste in music occurs in *Nouveaux copains*, the beginning text in a secondary education series published by Harcout Brace Jovanovich (cf. Kennedy et al. 1989). One of their goals is "cultural awareness to broaden understanding" and "cultural authenticity" (1989: P4). The book includes pictures of recording artists, a pop hit list (1989: 281), information about popular music for the teacher (1989: T187-188), and a few songs are included on the cassettes.

2. The activities and suggestions in the examples in this article are ones that I have used in the class room, and are a compilation of original ideas as well as ideas found in the articles by Abrate (1983), Brown (1975), Elliott (1977), Leith (1979), and Melpignano (1980). The types of activities suggested here are by no means comprehensive, and teachers will no doubt modify them and create new ones to suit their needs.

3. See Appendix I for a list of resources for music and activities for communication available through publishers and individuals.

4. See Appendix II for information on music cited in examples.

5. A list of French songs divided into other cultural categories can be found in Hamblin (1987).

6. Frequently mentioned as a good comparison example in French is "*Le Déserteur*", in three versions, performed by Serge Reggiani, Boris Vian, and the American group, Peter, Paul and Mary (Brown 1975: 27-29).

7. Vialet (1992) suggests several cultural and literary teaching ideas for *La Révolution française*, along with other French operas of different time periods.

8. See Appendix III for suggestions of classical music sources for music-literature study.

9. Hamblin (1991) suggests artists from francophone Africa. Another source, *Cantiques rhythmes et rimes* (Zovi), includes activities with Cajun, Haitian, and African music. For musical styles of various countries, the foreign language teacher may find it useful to utilize an elementary school music series like *Silver-Burdette*, which includes recordings of music from around the world.

10. One of the most comprehensive collections of authentic music and texts is Langenscheidt's *Heute hier, morgen dort*, a book and a cassette which contains a mixture of popular, folk, jazz, and classical German songs, as well as translations of popular American songs. Activities for various levels of communication proficiency are included, along with cultural ideas concerning the texts, and information about the musical style.

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